NFA 7

Sunday, the 1st May, 1960 at 5.30 p.m. at Vigyan Bhavan

PROGRAMME

1. Introductory Speech by Dr. B. V. Keskar, Minister of Information and Broadcasting
2. Report of the Central Committee of State Awards by Dr. K. B. Bharucha
3. Presentation of Awards by the Vice-President of India
4. Vice-President's Address
5. Speech of Thanks on behalf of Film Industry by the President, Film Federation of India

INTERVAL

6. Exhibition of Feature Film "Apur Sansar" Winning President's Gold Medal and Documentary "Kathakali" Winning All-India Certificate of Merit

Monday, the 2nd May, 1960 at 6.30 p.m.

Reception by Minister of Information and Broadcasting at Rashtrapati Bhavan

Title of the film	*Producer*	*Director*	*Award*
FEATURE FILMS			
1. "APUR SANSAR" (Bengali)	Satyajit Ray Production, Private Ltd., 3, Lake Temple Road, Calcutta.	Shri Satyajit Ray	President's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. "HEERA MOTI" (Hindi)	Shri Pravin Desai, Rupalaya, 123, Dadar Main Road, Bombay.	Shri Krishan Chopra	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.
3. "SUJATA" (Hindi)	Shri Bimal Roy, Bimal Roy Productions, Mohan Studios, Andheri, Bombay.	Shri Bimal Roy	All-India Certificate of Merit.
DOCUMENTARY FILMS			
1. "KATHAKALI" (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Mohan Wadhwani	All-India Certificate of Merit and a cash prize of Rs. 2,000 to its producer and Rs. 500 to its director.
2. "MAYURAKSHI DAM" (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri N. K. Issar	All-India Certificate of Merit.
CHILDREN'S FILMS			
"BANYAN DEER" (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Ahmed Lateef Shri Shanti Verma Shri G. G. Saraiya	All-India Certificate of Merit.

	Title of the film	*Producer*	*Director*	*Award*
(a)	"ANARI" (Hindi)	Shri Lachman B. Lulla, L. B. Films, Central Studios, Tardeo, Bombay.	Shri Hrishikesh Mukherjee	President's Silver Medal
(b)	"BICHARAK" (Bengali)	Shrimati Arundhati Mukerjee, 395, G Block, New Alipore, Calcutta.	Shri Prabhat Mukerjee	Certificate of Merit
(c)	"PUBERUN" (Assamese)	Dr. K. C. Roy and Shri Paji Doss, Royvilla, Nowgong (Assam)	Shri Prabhat Mukerjee	President's Silver Medal
(d) (i)	"BAGAPIRIVINAI" (Tamil)	Shri G.N. Velumani, 41, Mowbray's Road, Madras.	Shri A. Bhim Singh	President's Silver Medal
(ii)	"VEERAPANDIYA KATTABOMMAN" (Tamil)	Shri B.R. Panthalu, Padmini Pictures, 15, Balakrishna Road, Mylapore, Madras.	Shri B.R. Panthalu	Certificate of Merit
(iii)	"KALYANA PARISU" (Tamil)	Sarvashri S. Krishnamurthy, T. Govindarajan and C.V. Sridhar, Venus Pictures, No. 39, New Boag Road, T' Nagar, Madras.	Shri C.V. Sridhar	Certificate of Merit
(e) (i)	"NAMMINABANTU" (Telugu)	Sambhu Films, 20, Boag Road, Madras.	Shri A. Subba Rao	President's Silver Medal
(ii)	"MAA INTI MAHALAKSHMI" (Telugu)	Navasakthi Films Private Ltd., 11, Bhagiradhammal Street, Madras-17.	Shri G. Ramineedu	Certificate of Merit
(iii)	"JAYA BHERI" (Telugu)	Shri V. Narayana Rao, 10, Oliver Road, Mylapore, Madras.	Shri P. Pullaiah	Certificate of Merit
(f)	"JAGAT JYOTHI BASAWESWARA" (Kannada)	Shri G.S.S. Murthy for Viswakala Chitra, No. 3, Krishna Rao Naidu Street, T' Nagar, Madras.	Shri T.V. Singh Thakore	Certificate of Merit
(g)	"CHATHURANGAM" (Malayalam)	Capt. (Dr.) G.T. Joshua, 552, T.H. Road, Madras-21.	Shri J. D. Thottan and Shri D.V. Swamy	Certificate of Merit

PRESIDENT'S GOLD MEDAL FOR THE BEST ALL-INDIA FEATURE FILM

APUR SANSAR

(Bengali)

Produced by:
Satyajit Ray Production Private Ltd., Calcutta.

Directed by:
Shri Satyajit Ray

In a small room on the top floor of a house in North Calcutta lives Apu, an orphan youth, who has passed his Intermediate examination and now spends the better part of the day in a fruitless search for a job. His only relaxation is his flute and if he has often to go without a proper meal, he finds intellectual nourishment in working on his magnum opus, an autobiographical novel which he believes, will bring his name to the fore as a writer and build his future.

Invited by his friend Pulu to attend the wedding of his cousin Aparna, Apu goes to an old-world village, a hundred mile away from Calcutta.

The wedding—an arranged one—is cursed and almost thwarted by the astonishing revelation that the groom is given to fits of insanity. Faced with the necessity of finding another groom within the hour appointed for the ceremony, Pulu, in company with some elders, approaches Apu and implores him to save the family's name by consenting to marry. At first Apu violently dissents, but later finds himself moved, out of pity, to a sort of half-hearted consent.

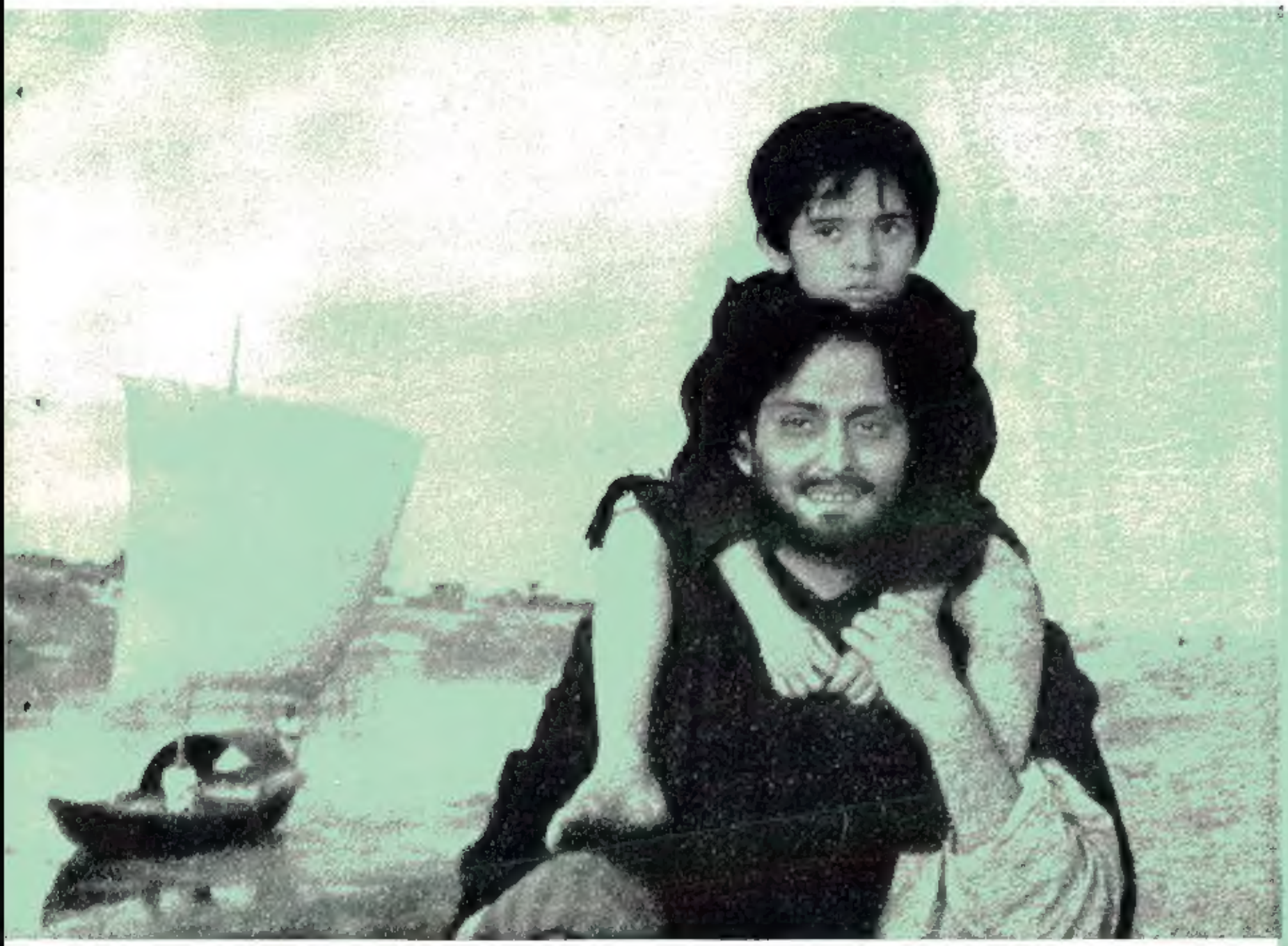
The wedding takes place. Apu brings his wife to Calcutta and takes on a clerical job. Although brought up in affluence, Aparna quickly adapts herself to the circumstances of privation and the two spend an idyllic year together.

It is with a heavy heart that Apu bids good-bye to his wife as she goes away to spend her period of confinement with her parents. A month later the news arrives of her death in childbirth.

Struck dumb by the tragedy, Apu even forgets to enquire about the child, who has survived. Soon after this, he relinquishes his job, his home and his writing and goes off wandering in a vague search for peace.

Five years pass. Pulu returns from England to find Apu's son Kajol, growing up neglected and uncared for in the village. Pulu hunts down Apu in a small colliery town in remote Central India and persuades him to return to his son and assume the responsilibities of fatherhood. Apu goes, more as a gesture of convention than out of anxiety for his son. But the sight of the boy fills him with a deep love.

It is new love that gives his life a new meaning and his heart a new courage to come out of his recluse and face future no less uncertain than ever before.



(Hindi)

Produced by:
Shri Pravin Desai,
Rupalaya, Bombay.

Directed by:
Shri Krishan Chopra

In India, a farmer loves his bullocks as he would his sons for they are his best helpers and partners in strife. So it is with Jhoori, his wife Radhiya and his sister Champiya. All they have is a small tract of land and two bullocks, whom they greatly prize and lovingly call "Heera" and "Moti".

It is harvest time and Jhoori in his buoyant mood accepts a challenge from Pashupati, the keeper of the Zamindar's stables, to match Heera and Moti in a race with the Zamindar's recently-acquired prize bullocks. The race is won by Heera and Moti.

The Zamindar is furious when he learns of it. He cannot bear to think that an ordinary Kisan should possess a pair of bullocks better than his.

Pashupati, who is in love with Jhoori's sister, Champiya, knows what the Zamindar's anger would entail and advises Jhoori to send his bullocks away somewhere till after the bullock race in the fair to be held shortly in a neighbouring village.

Jhoori lends the bullocks to his wife's brother, Gaya, who lives in another village. Gaya's wife is a stingy niggardly woman and does not feed the bullocks properly. Consequently, Heera and Moti do not like to work for Gaya, who uses the whip too often on them. Their only friend in the household is little Janki—Gaya's daughter from a previous marriage, who is likewise treated harshly by Gaya's wife.

Gaya learns of the bullock race to be held at the fair and of the prize of Rs. 200 for the winner and decides to enter Heera and Moti in the race. Heera and Moti win the race from the Zamindar's bullocks. Jhoori, who is present at the fair, is indignant with Gaya and takes the bullocks away to his village.

The Zamindar now feeling mortified openly demands Heera and Moti from Jhoori, who refuses to part with them.

The Zamindar discovers that Jhoori owes money to Pashupati. Most of the debt has been paid off but Jhoori in his simple faith has not taken the receipts.

Pashupati signs a paper under duress and sells the debt to the Zamindar, who now threatens Jhoori with dire consequences if he does not let him have Heera and Moti.

Jhoori pleads that he has paid off most of the debt. He takes his case to the Village Panchayat, but none of the Panchas dares incur the wrath of the Zamindar and Jhoori fails to prove his case.

Jhoori is compelled once again to take the bullocks to Gaya. Heera and Moti are again treated badly in Gaya's house, and the little girl Janki, frees them out of compassion.

The bullocks flee from Gaya's home. They are captured as stray animals and taken to the cattle pound. They are auctioned and sold to two butchers just as Jhoori's field is auctioned and sold to the Zamindar for the realisation of his debt. Jhoori is denied even the right to harvest the crop he has worked to grow.

Led by the butchers, Heera and Moti reach the outskirts of Jhoori's village and recognize the familiar trail. Strengthened in the knowledge that they are near home, they run homeward chased by the butchers, right in the midst of a gathering of villagers watching Jhoori and family leave the village.

There, right in front of their eyes, the villagers watch Heera and Moti assert themselves with the butchers and push them into the village pond with a concerted attack.

This is a lesson for the villagers. They have seen what a concerted rebellion against wrongful suppression can do. They, resolving to help Jhoori to reestablish his right over his land, plunge into Jhoori's field with their sickles, in the face of opposition from the Zamindar's men.

The Zamindar himself comes like a lion to quell the rebellion, only to return like a sheep, unable to stand the newly found unity and firmness of the farmers.

SUJATA

(Hindi)

Produced and directed by:
Shri Bimal Roy, Bombay.

Upendranath Chaudhury, the district Railway Engineer and his wife Charu, are blessed with an only child, their daughter Rama. Into their household comes a destitute girl of untouchable parentage, who has lost both her parents in an epidemic.

Giribala, the rich but ultra-conservative friend of the Chaudhury family, feels her respectability and orthodoxy outraged at the sight of the untouchable girl in the house. However, despite Giribala's imprecations and Chaudhury's vain effort to find a suitable home for the little waif, Sujata, as she is now called, remains with Upendra and Charu, and is brought up with Rama.

Sujata and Rama, growing up in mutual affection and love, sharing each other's joys and sorrows, feel no difference of birth or parentage. It is only when they reach charming maidenhood that suggestions of difference between them are thrown out by Charu. Rama is always introduced as the 'daughter of the house' while Sujata is 'just like their daughter'.

The passage of years has not changed Giribala's views one bit and she obstinately refuses to tolerate the presence of an untouchable girl in Chaudhurys' family. Giribala is hopeful of arranging the marriage of Rama with her grandson Adhir, but till Sujata is removed, she will not think of such a marriage. Meanwhile Adhir has become a regular visitor to Chaudhury's house. Both Charu and Giribala encourage these visits under the impression that Adhir is interested in Rama. Little do they know that the handsome youth has already fallen deeply in love with Sujata.

One night, the whole family except Sujata goes to a theatre and only Adhir and Sujata are left in the house. On the Gandhighat, by the sacred Ganga, Adhir confesses his true feelings for Sujata and they solemnly pledge to be united for ever.

Adhir broaches the matter of his marriage with Sujata to his grandmother, Giribala. The old lady is incensed at the thought of having Sujata in her house. She goes to the Chaudhurys and laments that their mistaken sympathy for the outcaste girl has brought unspeakable shame on her. Charu, for the first time, gets to know the truth and feels that Sujata has become the rival of her own daughter. While coming down the stairs to berate Sujata, Charu slips down the flight of steps and injures herself seriously.

Charu's recovery seems possible only through blood-transfusion. And it is only Sujata's blood that saves her in the end. On recovering consciousness, Charu is told that she would have died but for Sujata's donation of blood. Upendra points out to her that there is no difference between her blood and that of the outcaste. She is driven irresistibly to the conclusion that there is no difference between man and man. She regrets her earlier injustice to Sujata and accepts her, this time, as her own daughter.

Meanwhile, Giribala too has changed. Her barrier of orthodoxy and wealth is shattered by the intense love of Adhir for Sujata and finally she consents to their marriage. Thus purity of love overcomes all opposition. Adhir and Sujata become man and wife.

(Hindi)

Produced by:
Shri Lachman B. Lulla, Bombay.

Directed by:
Shri Hrishikesh Mukherjee

Raju is a shy and unsophisticated young men who is puzzled by the ways of the world around him. Parentless and penurious, Raju has grown up as a lovable simpleton, intrigued by the distrust and contempt with which people treat his cheerful friendliness. Hardly anyone seems to understand him except his kindly landlady, Mrs. D'Sa to whom he is an adorable 'Anari'.

Love crosses the way of carefree Raju when, on one of his wanderings in search of pretty landscape to paint, he collides with beautiful Arti. Arti's friends who have accompanied her for a picnic, make fun of the awkward self-consciousness of Raju. But Arti is moved to pity by his helplessness and knowing that he is a painter, invites him to her house the very next morning.

Arti is the niece of Seth Ramnath who owns a flourishing Pharmaceutical concern. Feeling that her wealth would overawe and frighten Raju, she arranges it with her maid Asha that they should exchange roles as mistress and maid when Raju comes to their house. The more Raju and Arti see each other, the more they feel drawn to each other. And thus the love between them ripens.

Meanwhile Raju gets a job in Seth Ramnath's concern and by his untiring and sincere work, earns the good opinion of his employer. However, Seth Ramnath is quite unaware of the growing affection between his niece and Raju. The secret is almost out one day when Seth Ramnath finds Raju in his house, but the situation is saved by a clever move by the girls.

However, the secrets of Arti's identity and Raju's love for her are both revealed very soon. On Arti's birthday Seth Ramnath sends a present to his niece through Raju, as he has to be away at a board's meeting. Raju brings the present to Arti, whom he now knows to be Seth Ramnath's niece. When asked by Seth Ramnath who has by now returned to his house to sing, Raju pours out all the misery of his heart in the song. Little does he realize how miserable and helpless Arti herself feels. Seth Ramnath comes to know of the feelings of Raju and Arti, but decides to wean them away from each other.

Back from the party, Raju straggles in pouring rain to a deserted bandstand for shelter. And here, seeking her 'Anari' in the torrential rains, comes Mrs. D'Sa, protected no more than by an umbrella. She overcomes the protests and pleadings of Raju to leave him alone and with the threat of herself remaining all night in the rain, she takes Raju home. And next morning, when the kindly old lady sees Raju trying to leave her house, she thinks of her own dead son and bursts out crying. Raju is moved by the love and devotion of Mrs. D'Sa. Promising never to leave her again, he flings himself at her feet and while so doing, finds out that Mrs. D'Sa is running high fever.

Mrs. D'Sa feels that her end has come. She goes to a lawyer, in spite of her illness and gets a will drawn, settling all her possessions on Raju—her 'Anari'. Raju tries to obtain the best medicine for her—and is directed by the doctor to give her the influenza-pills which he buys from Ramnath's concern. Neither he nor the doctor knows that in some bottles of those pills, poisonous drugs have got mixed up. Nor for that matter does Seth Ramnath himself—until the bottles have been pushed into the market. Seth Ramnath does not feel it necessary, when he come

to know of the mistake, to withdraw the poisoned bottles from the market. As ill-luck would have it, Raja has been sold one of those very bottles and for all his devoted care and service Mrs. D'Sa dies of sudden poisoning caused by the mixed-up drug

Raja comes to know of the poisoned tablets from an employee of Seth Ramnath's Company and accuses Ramnath of murdering Mrs D'Sa Seth Ramnath turns the table on him by getting him arrested for the murder of Mrs D'Sa in view of his interest in the property settled on him by her will It is Arti who comes to Raja's rescue She pleads with her uncle to save Raja but to no effect Inner pleadings of his conscience however, force Seth Ramnath to confess his guilt in the court. Raja is released and the two lovers meet Justice is done but at the cost of Mrs D'Sa's life A very exorbitant price indeed

Assamese

Produced by

Dr. K.C. Roy and Shri Paji Doss, Nowgong

Directed by

Shri Prabhat Mukerjee

[illegible] had said at the end of the picnic party and she had accepted the challenge

[illegible] have it Jon while returning from school one day is run over by a car and is killed To make things still worse Arup who thinks he is to be blamed for the death of his son is mentally affected and dies of heart attack

[illegible] in the school church that she decides to find peace among the children

[illegible] I am, I have come through. I belong. I am a member of the family, THE FAMILY OF MAN"

[illegible] maternal instincts and deprive the child of a mother's love ?

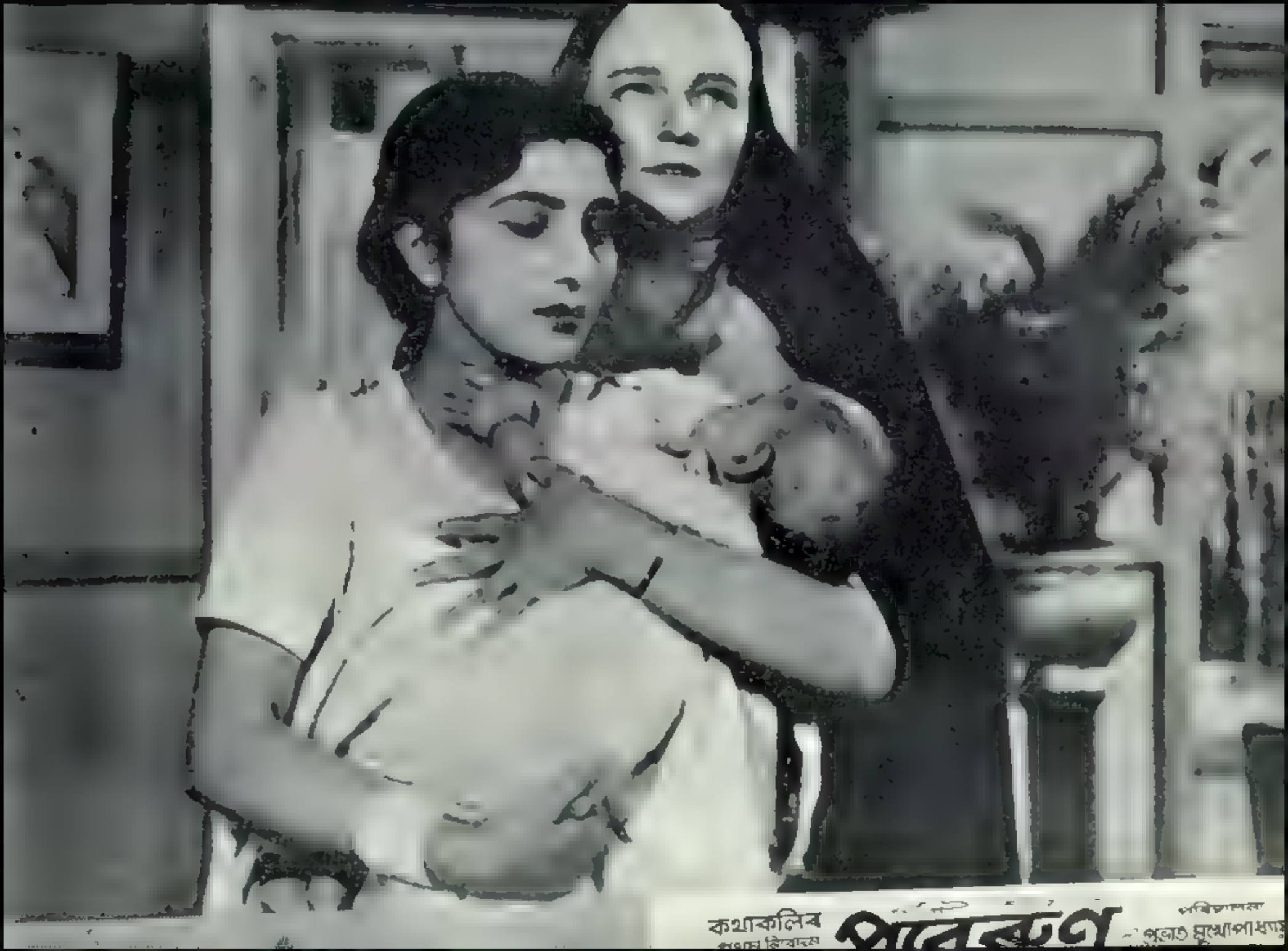
[illegible] a child" and she submits her resignation

Just as she is about [illegible] before by the destitute mother

She comes [illegible] child and it stops [illegible] She tries to [illegible] away from [illegible] pitch and key as that of Jon or Dip or anyone else anywhere in the world

She returnes to the orphanage and to the ideal that inspired her

The world has but one child [illegible] New York Switzerland or Shillong [illegible] I am, I have come through belong. I am a member of THE FAMILY OF MAN".


কথাকলির
প্রথম নিবেদন
পরিবেশন
পরিচালনা
প্রভাত মুখোপাধ্যায়

Cam

Produced by
Shri G.N. Velumani
Madras

Directed by
Shri A. Bhim Singh

Brothers Vedayalingam and Sundaralingam [illegible] her [illegible] village Alankanallur [illegible] exemplary [illegible] of them. Their wives are [illegible] different [illegible] Meenakshi, the wife of the younger brother, shares her husband [illegible] brother and his wife. Akilandam, the elder brother's wife, has no love lost for the younger brother and his family.

Akilandam [illegible] children [illegible] Meenakshi [illegible] The elder boy Kannaiyan [illegible] by [illegible] days. Akilandam [illegible] boy despite the fact that he has [illegible] children of her own.

On [illegible] Meenakshi [illegible] Ponni [illegible] Ponni becomes very fond of Meenakshi and Kannaiyan.

Mani [illegible] Madras [illegible] Amudha. Her brother Singaram [illegible] Amudha and Singaram [illegible] Akilandam. Akilandam [illegible] on their arrival though not so her husband.

Singaram and Amudha [illegible] Kannaiyan and Ponni. Encouraged, Akilandam becomes more cruel in her behaviour.

One day Singaram misbehaves with Ponni and she admonishes him.

[illegible] Singaram and Amudha [illegible] Mani [illegible] get married.

K[illegible] very people [illegible] treat him [illegible] Akilandam [illegible] Sundaralingam bed ridden. The house is partitioned.

[illegible] Singaram and Amudha [illegible] Akilandam [illegible] Sundaralingam bed ridden. The house is partitioned.

[illegible] Singaram and Amudha [illegible] Akilandam [illegible] Sundaralingam bed ridden. The house is partitioned.

[illegible] Ponni [illegible] Mani and Amudha.

Singaram wants to [illegible] for this purpose he borrows a large sum from [illegible] Madras, Singaram induces him to lend him an amount of Rupees [illegible] He squanders [illegible] money on an unscrupulous dancer and her daughter.

About [illegible] Kannaiyan accompanied by Ponni [illegible] goes to Madras for electric treatment [illegible] Kannaiyan's parents also come to Madras.

Mani presses Singaram for the return of his money which Singaram is unable to do. Mani and Singaram get estranged on this issue. Singaram induces Akilandam to part with her jewels to enable him expand his business. Akilandam loses everything and is on the streets.

In the show-house, not being able to get a child for the programme "Elephant and the Child", Singaram kidnaps the child of Kannaiyan. Kannaiyan, Ponni and others arrive at the show-house in search of the lost child.

When Kannaiyan sees his own child lifted up by the elephant, he runs to save the child. While doing so, he receives a shock from an electric wire, which remedies his physical defect.

All the others arrive by now at the show-house. Singaram, the dancer and her daughter are taken in custody by the police. Akilandam prays to her husband for forgiveness. The divided family is reunited to celebrate Pongal.

Telugu

Produced by
Sambhu Films, Madras.

Directed by
Shri A. Subba Rao

[illegible] Bhujanga Rao [illegible] Bhujanga Rao promises Chandriah [illegible]

Chandriah [illegible] the trees start yielding fruits.

Bhujanga Rao [illegible] Chandriah [illegible] Bhujanga Rao feels that Chandriah has been deceived.

[illegible] Chandriah accepts [illegible] Chandriah with characteristic friendliness offers water to [illegible] farming.

While they are thus happily working on [illegible] landlord feels [illegible] independence and tries to obstruct their progress. But by God's grace Chandriah [illegible] the troubles.

[illegible] Bhujanga Rao [illegible] the beloved [illegible] Chandriah. Chandriah is deeply affected by the loss of his cattle and becomes dejected to the point of madness.

Bhujanga Rao chooses this moment of Chandriah's [illegible] from his field. The [illegible] guarded field of Chandriah [illegible] But the people of the village are now so incensed that they make a united stand against the atrocities of the landlord.

Chandriah also appears on the scene. In his mad state he lifts [illegible] and is poised to hurl [illegible] Bhujanga Rao. But the wicked landlord [illegible] Chandriah. While Bhujanga Rao [illegible] office from the place, Prasad [illegible] In fear of [illegible] Bhujanga Rao does not realize where he is heading. He gets caught in a marsh land and gets sunk in spite of the efforts of Prasad to save him.

All the [illegible] become united under Chandriah's leadership and carry on with their co-operative farming.

[illegible]

Produced by
Shrimati Arundhati Mukerjee, Calcutta

Directed by
Shri Prabhat Mukerjee

[illegible]

[illegible] his brother

[illegible]

[illegible]

Remembering in the [illegible] days, Judge Jnanendranath [illegible] her husband for tea. She is reminded of the curses of Jnanendra's first wife, Sumati.

As Jnanendranath and Surama [illegible] their first meeting, there is a chance reference to Sumati and [illegible] Surama [illegible] of her [illegible] while revolving in his mind [illegible] Surama.

Once Jnanendra and Sumati had gone to Surama's house, Surama had then played on the piano. Sumati could not tolerate her husband being [illegible] by the music or by the player. [illegible] At home she has accused her husband of being [illegible] with Surama. [illegible] asked him to swear by God Jnanendra [illegible]

Shortly thereafter, Jnanendra and Surama [illegible] Surama [illegible] to Sumati [illegible] Sumati [illegible] Jnanendra was [illegible] happened in his house. Jnanendra had left promising never to see her again.

That night Sumati was mad with rage and [illegible] in the fire.

Jnanendra [illegible] been responsible for the death of Sumati.

[illegible] if Nagen was not guilty of wilful murder, he had wished the death of his brother.

[illegible] Justice—Justice that is divine.

তারাশঙ্করের

বিচারক

(Tam)

Produced and directed by:
Shri B R. Panthalu,
Madras

Kattabomman [illegible] of his family deity, Lord Subrahmaniya of Tiruchendur.

On [illegible] annex Panchalamkurichi.

[illegible] his court as an ambassador.

[illegible]

Kattabomman [illegible] to go and see the Collector.

[illegible]

Some time after the Minister is released. He brings the news that Jackson has been transferred [illegible] advice of Davison. Life in Panchalamkurichi goes on with the usual gaiety.

At Kattabomman's court a British messenger comes and reports that the Minister and [illegible] to do [illegible] as there was a shortage of [illegible] due to the British amassing [illegible]

The king [illegible] Minister's acts. The Minister [illegible] the Minister. But Kattabomman [illegible] the messenger [illegible] Kattabomman [illegible] Kattabomman gets prepared [illegible]

[illegible] standing her entreaties. Vellaiathevan sets out for the battle. So does Kattabomman.

The British win because [illegible]

Crawling back she falls dead on the body of her husband

Kattabomman is wounded in the neck. He is however, saved by his devoted followers, who take him to the adjoining kingdom of Kovilapatti

A price is proclaimed on the head of Kattbaomman and the soldiers of Etayappan come seeking him to Kovilapatti. The old woman who protects the royal brothers, sends the prying soldiers away with a clever ruse. Minister Thanapatti misleads the British soldiers who are on the trail of Kattabomman by dressing himself as the chief

From Kovilapatti Kattabomman and his brother flee to Pudukotta Rajah of Pudukottai, afraid of the British instructs his men to capture Kattabomman. Kattabomman is captured and taken to the British

Undaunted Kattabomman faces a trial by the British and is hanged There ends the story of the valiant Kattabomman the pride of Tamil Nad

(Tam

Produced b

Sarvashri S. Krishnamurthy, T. Govindarajan and C.V. Sridhar, Venus Pictures, Madras

Directed b

Shri C.V. Sridhar

Baskar and Vasanth study in the same college. Baskar is fond of sports. A misunderstanding between Baskar and Vasanth. Vasanth reports about Baskar to the Principal. The Principal dismisses Baskar from the college.

Baskar soon gets employed in a tea company. He meets his friend Sampath. Vasanth wants him to approach her mother, for the portion that is vacant in her house.

Vasanth and Baskar fall in love. Geetha, Vasanth's sister, elopes. In the meantime Vasanth get through the examination and secures a job in Ram Mohan Finance Corporation Office.

Baskar falls sick and Geetha, who also loves Baskar, tends to him. After a weeks illness Baskar recovers.

When discussing the proposals for marriage, Geetha pretends to Vasanth that she loves Baskar and that she cannot live without him. Vasanth is shocked to receive such a letter and she writes to Baskar for coming to her house. Vasanth meets Baskar and whatever great sacrifices from Vasanth herself celebrates Geetha's marriage with Baskar. On the other hand Baskar settles down at Coimbatore with his family.

Vasanth continues to work in the manager's office. Vasanth and expresses his desire to marry her. Vasanth is not able to respond to his love.

Baskar is not satisfied and happy at Coimbatore. He gets a letter from Vasanth asking him to go to Madras and end his life. Baskar decides to end his life. Geetha becomes pregnant. She goes to her mother's house and gives birth to a male child.

Manager Raju again meets Vasanth and expresses his love for her and Vasanth tell him to put off his and expresses her inability to respond to his love. Raju feels insulted and decides not to interfere in her life. He resigns the job and goes away.

Vasanth and Vasanth's mother come to Coimbatore. She is overjoyed at the sight of her son Babu. They are all happy.

Geetha falls sick and Vasanth is called to her bedside. Baskar and Vasanth move from place to place. Geetha makes a last request to Vasanth to be kind to her child Babu. Baskar is not willing to marry Geetha's sister. He is in love with Vasanth. Geetha falls at the feet of Baskar and requests him to search for Vasanth and get her back.

Vasanth meets with an accident and the owner of the cottage takes her home. He requests her to stay with him so that she may not feel the absence of his only son, who was now away.

Baskar and Geetha advertise in the newspaper asking Vasanth to come back. They are not able to find Vasanth. Geetha dies asking a promise that Baskar will make Vasanth the mother of her child Babu.

Vasanth meets Raju who returns home and is surprised to see Vasanth in the house. He comes to know of the misunderstanding and jealousy of Geetha. He advises her to marry anybody she likes just to forget the past.

Basker's life with his motherless child Babu is now gloomy.

Vasanth casually reads the insertions given by Geetha and at once decides to marry Raju to avoid further complications. Sampath

his friend of Baskar meets Vasanth and he writes to Baskar about her whereabouts. Baskar immediately starts with his son. Baskar reaches the marriage pandal just to find that Vasanth's marriage with Raju is now over. He leaves the boy there with a chit in which he writes "Please accept Babu as our marriage present."

Vasanth meets the boy and comes to know of everything. She rushes out. Baskar is now going away and out of her life.

(Telugu)

Produced by
Shri P. Gangadhara Rao for Navasakthi Films Private Ltd., Madras

Directed by
Shri G. Ramineedu

[illegible]

[illegible] struggles against the prejudices of the lawyer's children and the mother of his first wife.

[illegible]

[illegible] soon realizes her sterling worth and begins to treat her with respect.

[illegible] is not revealed.

[illegible] Sankaranarayana within his hearing. He feels disturbed about it.

[illegible] begins to suspect her.

[illegible]

[illegible] resulted in grievous disappointment to her.

[illegible] to get married at the Civil Registry.

[illegible] Dr. Raghu [illegible] when he sees the kerchief of Dr. Raghu [illegible] house by [illegible] Suseela has written for her maid-servant, Talupulamma.

Gurunatham and Saroja [illegible] Chandram and [illegible] Gurunatham [illegible] the two couples go to Dr. Raghu's [illegible] Suseela who feels happy to see all her family members around her.

Kannada

Produced by

Shri G.S.S. Murthy for Vishwakala Chitra, Madras.

Directed by

Shri T.V. Singh Thakore

It is a belief that God is everywhere. To inculcate this truth Siva instructs his follower Nandi to be born a son to Madarasa and Madalambike of Bagewadi. Accordingly Nandi is born as Basava. At the early age he studies under Jatamani, learns the cult of Saivism, gets married and seeks service under King Bijjala of Kalyan. Soon he reaches the position of a minister. He becomes a religious and social reformer, and able administrator and finally the founder of "Anubhava Mantapa". Here the best brains of the newly found religion discuss their different viewpoints of life and salvation. Allama Prabhudeva, a celebrated thinker, becomes the president of this assembly. However, these activities outrage the conservative people and also the political enemies of Basava. An intercaste marriage between Sheelavan, the son of the cobbler Haralaiah and Neela, the daughter of the high born Madhuvarasa, starts the bitter fight. Manchanna, the leader of the [illegible] in rigues and succeeds to the extent of bringing about dissension between Basava and Bijjala. Failing in his attempt to place his viewpoint before Bijjala, Basava resigns his ministership. He proceeds to his Guru's place, Kudalasangama. Manchanna, taking advantage of these factors, attempts to persecute the Sivasaranas on the plea of saving the Swadharma. The spark is lit and soon there is fighting all round. Innocent Bijjala is killed by the zealots. Young Bijjala is taken to Basava and is crowned king by him.

Basava, stricken with remorse at the tragic turn of events, renounces the world and merges with the Lingam at Kudalasangama.

Returning home Kasi again begins to drink. When Manj [illegible] to prevent him he [illegible] on the cheek. Manju falls unconscious. At this moment Annapurna enters the house. At the sight of her Kasi [illegible]

Ann[illegible] returns home. But her husband orders her out of the house. Even then [illegible] crowd in the village persecutes Viswanath Sa[illegible] has tried to placate the wishes of these men.

Kas[illegible] Annapurna has [illegible] as gone in the direction of the river. He sees her jump into the river and following her into the stream he rescues her. He takes the unconscious Annapurna to the temple where others also arrive. He [illegible] prayer to the deity. Annapurna regains consciousness. Kasi and his brother are reconciled.

The King arrives on the scene and once again offers Kasi the crown. The Guru too blesses Kasi

(Telugu)

Produced by
Shri V. Narayana Rao, Madras

Directed by
Shri P. Pulliah

Kasinath is the favourite of his Guru, Viswambhara Sastri, a master musician. Kasinath stays with his brother Viswanath Sastri and sister-in-law Annapurna, for whom he has the greatest respect and devotion.

News comes that a travelling band of players has come to the village. Sambhu Sastri, a local man, describes them as arrogant intruders and instigates the Guru against them.

That night, during the performance, Manju, the dancer throws open a challenge in dance and music. Kasinath accepts the challenge and proves his superiority as an artiste.

The next morning Kasi brings Manju and other players for paying homage to the Great Guru. The Guru looks at them with contempt and bursts out at Kasi when he intervenes. The players hold Kasi responsible for their insult but Manju intervenes. She refuses to dance for her troupe. Kasi and Manju join to give a performance in collaboration with the other players, who have made up with them. Viswanath Sastri is enraged to hear this. Annapurna pacifies her husband and promises to dissuade Kasi from participating in the performance. Kasinath agrees but on hearing that his absence at the performance would be disastrous to the players, joins them.

Kasinath is refused entry in the house by his brother. In spite of, Viswanath is excommunicated by the Dharma Acharya. Kasinath pleads in vain that he was at fault and not his brother.

Kasinath leaves the place. In defiance marries Manju. He would have withstood the wrath of the people but can't bear the idea of having caused pain to his sister-in-law whom he treated as his mother. He finds solace when Annapurna blesses their union.

The couple moves from place to place giving performances. Their performance at Vijayanagaram is witnessed incognito by the King, who is very pleased and invites Kasi to his court.

The King arranges music Sadas on Vijayadasami day. The Guru is invited to preside. Invitation also goes to Viswanath, who is glad that his brother is going to be honoured.

At the music Sadas, Kasi is given an honoured place amongst the scholars.

On the day of Sadas, Kasi is subjected to a musical test. He comes out successful in it, and all the people applaud him. Even Kasi's Guru testifies to the greatness of Kasi as a singer. The King crowns Kasi as the master-bard.

The Dharmadhikari and the Court dancer Amrita enter into a conspiracy to wreck Kasi. According to plan, Amrita invites Kasi to her house and as days pass by succeeds in converting him into a drink-addict.

The depravity of Kasi is reported to the King. Kasi disobeys even the royal command to appear before him. Manju runs to Amrita and begs her to release her evil hold on Kasi, but is insulted. Meanwhile Kasi returns home and is shocked by the cruelty of Amrita. However he is arrested by the King's men. His outspokenness in the presence of the King, learns him a prison sentence. But the pleadings of Manju reveal the truth to the King who banishes Amrita and releases Kasi.

Kasi and Manju once again take to the road. But Kasi continues to drink heavily. For his drinks, Kasi wants to sell even the crown given by the King. Though Manju protests, he has his way.

Both the Guru and the brother of Kasi have heard about the depravity of Kasi. The Guru prays for his restoration to normality. Manju approaches Annapurna for help and the latter is ready to go with her to see Kasi. But her husband forbids her. But impelled by her affection for Kasi, she starts.

Meanwhile Kasi, having sold the crown, has once again gone on his drinking spree. On his way back home he finds a Bhagavatar giving a Sivakatha performance. Though the theme is the life of Nandanar, an outcaste who became a saint, the intolerant orthodox crowd tries to chase an outcaste who has come there with his child to have a *darshan* of the Lord from outside the temple. Kasi rescues the child of the outcaste and takes it with him into the temple. He sings a song about Nandanar which thrills the assembled crowd.

When Saseela returns from [illegible] Dr. Raghu's house, lawyer Sankar [illegible] and [illegible] were [illegible] frenzy of jealousy, bars her way into their room. When Saseela [illegible] to secure passage he pushes her [illegible] the [illegible] gives way and Saseela [illegible] is [illegible]. Thapasamma rings up Dr. Raghu, who together with [illegible] arrives on the scene. Dr. Raghu, Van[illegible] and Thapasamma expose how [illegible] the lawyer's suspicions have been. Sankar [illegible] prepared to [illegible] confess [illegible] murder his wife and is arrested. At this moment Saseela [illegible] and [illegible] the [illegible] because of goodness and [illegible] her [illegible] responsible for the accident.

News comes that the lawyer has been elevated to the Bench. There is happiness and understanding all round.

(Malayalam)

Produced by
Capt. (Dr.) G.T. Joshua, Madras.

Directed by
Sarvashri J.D. Thottan and D.V. Swamy

Radhakrishnan, his wife Radha and daughter Vasanthi are leading a happy life until misfortune in the person of Kumar enters their lives.

Radhakrishnan who is the Assistant Manager in a Bank is introduced to one Kumar by the Agent Mr. Menon. Kumar has come here to set up a button factory. Kumar slowly ingratiates himself with Radhakrishnan and Radha and begins to frequent their house.

Very soon Kumar comes to stay in the house next to Radhakrishnan's. Radha hates the sight of Kumar and detests the idea of his being so near them.

One day Radhakrishnan commits a mistake in the office for which he is pulled up by Mr. Menon. Radhakrishnan is perturbed.

Soon after Radhakrishnan is required to go out of station on official work. When he is preparing to leave home Kumar comes ostensibly to see him off. After Radhakrishnan has left in a car Kumar comes back into the house carrying little Vasanthi in his arms. Kumar tries to become intimate with Radha but she resents. Under the pretext of delivering Vasanthi in her hands, Kumar tries to force her into submission. Radha struggles to save her honour. In the meanwhile Radhakrishnan, whose car has broken down on the way, returns home to find Kumar forcing his wife. Both the men fight and Radhakrishnan proves the weaker of the two. When Kumar runs out of the house, Radhakrishnan picks up a knife and runs after him threatening to kill him. As the men run across the beach, Mr. Menon who is driving along the road hears the words of Radhakrishnan. On the beach again there ensues a fight. Once again Radhakrishnan proves the weaker and Kumar escapes.

Radhakrishnan returns home tired and badly bruised. He shouts at Radha for having allowed such a thing to happen. Kumar who returns to his house at night is visited by an erstwhile accomplice of his whom he has cheated. They quarrel and in the struggle that follows Kumar strangles the accomplice. He takes the dead body to the beach and leaves it there. The dead body is mistaken for that of Kumar who leaves that place.

Radhakrishnan is charged with the murder of Kumar and is awarded four-cen years' imprisonment. At the trial Mr. Menon testifies against Radhakrishnan.

Radha and Vasanthi are taken up by the Menon couple. Shortly after Radha leaves a letter communicating her intention to commit suicide and steals out of the house. Walking along the railway line Radha is knocked down by a train but she does not die. However the Menons conclude that Radha has committed suicide and inform Radhakrishnan in jail.

Vasanthi is now brought up by the Menons. She grows up into a beautiful young lady.

Vasanthi and Prabhakar come to know each other while participating in college dramas. Their acquaintance ripens into love. Once when she is going in a car with Prabhakar to attend the rehearsals she knocks down Radha who after her supposed death in the accident had been admitted into a mental hospital and cured of her ailment. Radha is taken to Mr. Menon's house, where she is recognized by Meenakshiammal, the wife of Mr. Menon.

Returning home from the rehearsals Vasanthi meets her mother without knowing who she is. Radha on her part is full of joy to see her daughter grown so beautiful.

About this time Radhakrishnan is released from Jail. He comes to know that his daughter is being brought up by Mr Menon on whose evidence he had been convicted. He vows revenge and enters the house of Mr. Menon in the night. But soon he comes to know from Menon the true facts of the case. He also sees his wife Radha sleeping. He wishes to take his wife and daughter with him but Mr. Menon pleads with him not to wreck the life of his own daughter, who is about to be married to Prabhakar.

Radhakrishnan goes to Madras in search of Kumar who he is sure is still alive. Kumar has in the meantime committed another murder. Radhakrishnan meets Kumar on the outskirts of the city while the latter is trying to flee from the police. He persuades Kumar to go with him to Trivandrum.

In the marriage *pandal* when Prabhakar's father comes to know that Vasanthi's father has been convicted for murder he wishes to break off the marriage. Radhakrishnan pleades that he was not a murderer.

But just then Kumar who is chased by the police comes to the wedding *pandal*, confesses his crime and absolves Radhakrishnan of all guilt.

Kumar is arrested and taken away by the police. The marriage takes place to the happiness of all.

ALL-INDIA CERTIFICATE OF MERIT FOR DOCUMENTARY FILM

KATHAKALI

(English)

Produced by : **Films Division, Government of India, Bombay**
Directed by : **Shri Mohan Wadhwani**

The beauty of the unique dance-drama of Kerala, Kathakali, is brought out in this two-reeler colour documentary. A highly developed pantomime Kathakali depicts stories from Hindu mythology. This film gives a glimpse of the intense training received by the students, the elaborate make-up, costumes and ornamentation.

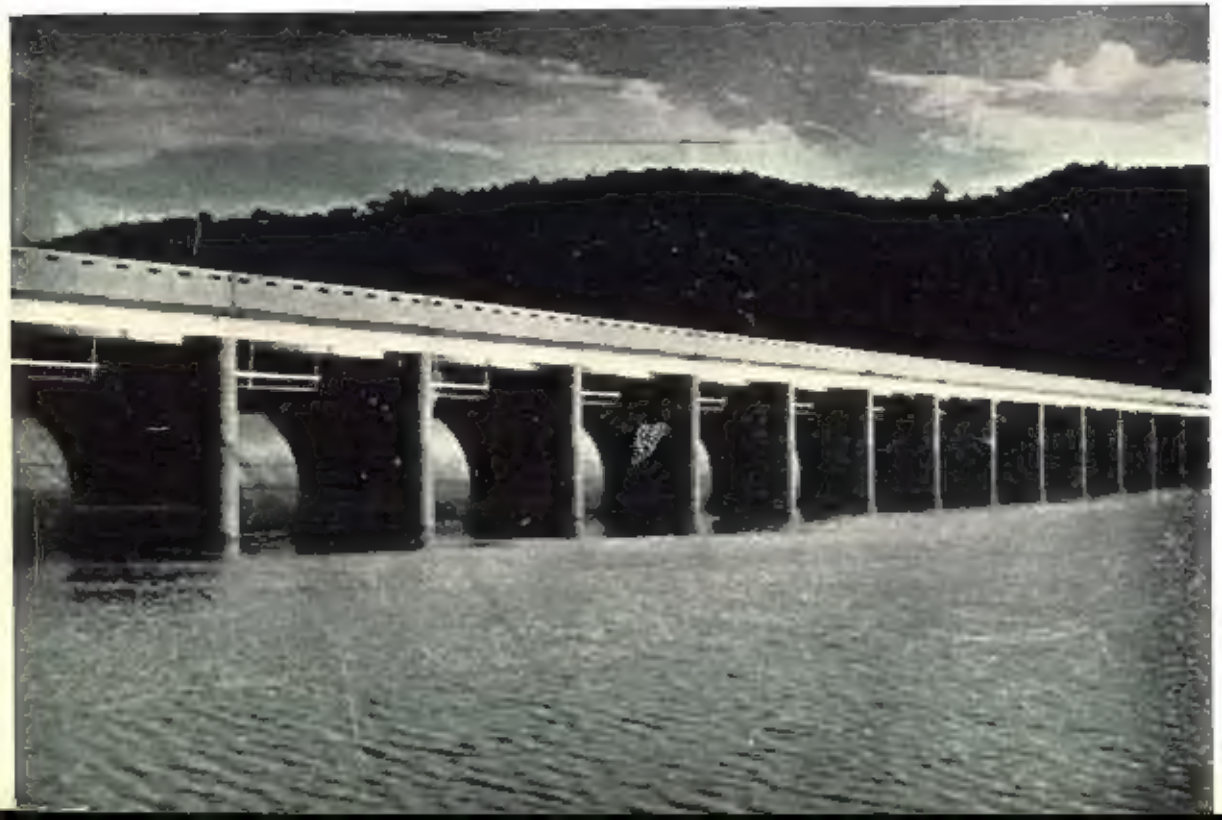
(English)

Produced by : **Films Division, Government of India, Bombay**
Directed by : **Shri N. K. Issar**

West Bengal's river project is the theme of this documentary.

With its source in the Santhal Parganas, the Mayurakshi River flows through Birbhum and Murshidabad in West Bengal.

The documentary tells the story of the harnessing of this mighty river, mostly by human labour, for the benefit of the people.



4TH INDIA CERTIFICATE OF MERIT FOR THE BEST CHILDREN'S FILM

BANYAN DEER

(English)

Produced by : Films Division, Government of India, Bombay.

Directed by : Sarvashri Ahmed Lateef, Shanti Verma and G. H. Saraiya.

The theme of the Films Division's first colour cartoon film is adapted from a Buddhist Jataka story. It is a story of love, compassion and sacrifice winning over hatred and wanton killing. It is a story with moral, the moral of non-violence.

Produced by the Directorate of Advertising & Visual Publicity for the Ministry of Information & Broadcasting, Government of India and Printed by M/s. Coronation Printing Works, Fatehpuri, Delhi.

3/47/59—P III English : 1,400 April '60.